

BOSTON

Play 8 Songs with Tab and Sound-alike CD Tracks



Don't Look Back

Long Time

More Than a Feeling

Party

Peace of Mind

Rock & Roll Band

Smokin'

We're Ready





Tracking, mixing, and mastering by
Jake Johnson & Bill Maynard at Paradyme Productions
All Guitars by Doug Boduch
Bass by Tom McGirr
Keyboards by Warren Wiegratz
Drums by Scott Schroedl

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CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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Guitar Notation Legend

THE MUSICAL STAFF shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

TABLATURE graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

4th string, 2nd fret 1st & 2nd strings open, played together open D chord

HALF-STEP BEND: Strike the note and bend up 1/2 step.

BEND AND RELEASE: Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

HAMMER-ON: Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

TRILL: Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

TREMOLO PICKING: The note is picked as rapidly and continuously as possible.

WHOLE-STEP BEND: Strike the note and bend up one step.

PRE-BEND: Bend the note as indicated, then strike it.

PULL-OFF: Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

TAPPING: Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

VIBRATO BAR DIVE AND RETURN: The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

GRACE NOTE BEND: Strike the note and immediately bend up as indicated.

VIBRATO: The string is vibrated by rapidly bending and releasing the note with the fretting hand.

LEGATO SLIDE: Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

NATURAL HARMONIC: Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

VIBRATO BAR SCOOP: Depress the bar just before striking the note, then quickly release the bar.

SLIGHT (MICROTONE) BEND: Strike the note and bend up 1/4 step.

PALM MUTING: The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

SHIFT SLIDE: Same as legato slide, except the second note is struck.

PINCH HARMONIC: The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

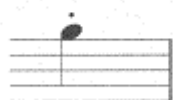
VIBRATO BAR DIP: Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

Additional Musical Definitions



(accent)

- Accentuate note (play it louder).



(staccato)

- Play the note short.

D.S. al Coda

- Go back to the sign (%), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

D.C. al Fine

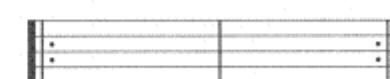
- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Fill

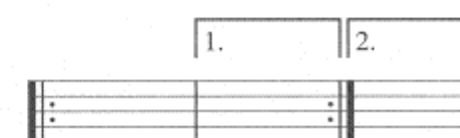
- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

N.C.

- Harmony is implied.



- Repeat measures between signs.



- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.



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Don't Look Back

Words and Music by
Tom Scholz

Intro

Moderately ♩ = 128

* D/A A D/A E/A Esus4/A E/A

TAB

14	15	15	15	14	14	X	X	X	X	7	7	7	9	10	9	X
14	14	14	14	14	14	X	X	X	X	7	7	7	9	9	9	X
14	16	16	16	14	14	X	X	X	X	7	7	7	9	9	9	X

*Chord symbols reflect overall harmony.

D/A A D/A E/A D/A A

TAB

14	15	15	15	14	14	X	X	X	X	1	1/2	1	1/2	1	17	17	14
14	14	14	14	14	14	X	X	X	X	16	16	16	(16)	14			
14	16	16	16	14	14	X	X	X	X								

D/A E/A Esus4/A E/A D/A A E F#5

TAB

15	14	14	17	14	14	15	14	14	17	14	14	15	14	16	16	16	(16)	16	16	14	16	14	16	14

Verse

D/A A D/A E/A Esus4/A E/A D/A A

1. Don't look back. — It's been too long — since I

(Oo, ——— a new day is break - in'.)

TAB

2	2	0								14	15	15	15	14	14	X	X	X	X
										14	14	14	14	14	14	X	X	X	X
										14	16	16	16	14	14	X	X	X	X

D6/A E/A D/A A D/A E/A Esus4/A E/A

felt this way. — I don't mind... — (Oo, — where I get tak - en.) The

7 7 X X 7 X 9 9 X 14 15 15 15 14 14 X X X X 7 7 7 9 10 9 X
 7 7 X X 7 X 9 9 X 14 14 14 14 14 X X X X 7 7 7 9 9 9 X
 7 7 X X 7 X 9 9 X 14 16 16 16 14 14 X X X X 7 7 7 9 9 9 X

Pre-Chorus

D/A A E F#5 G

road is call - in', to - day is the day. — (And I can see — it

14 15 15 15 14 14 X X X X 9 9 11 3 3 0 3 0 0
 14 14 14 14 14 14 X X X X 9 9 11 0 0 0 0 0
 14 16 16 16 14 14 X X X X 7 7 9 0 0 0 0 0

C D G C D

took so — long — just to re - al - ize I'm much too — strong — not to

0 1 0 2 3 3 0 0 0 0 0 1 0 2 3
 0 0 0 0 0 0 0 0 0 0 0 0 0 0
 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Csus2

G/B

Am

G

D

Now I see what I am _____ is hold-ing me down. _____

com-pro - mise.) _____

Half-time feel

Dsus4 D

E

I'll turn it a - round. _____ Oh, _____ yes, I will. (Come on.) _____

Chorus

End half-time feel

A5

F

G

I fi - nal-ly see the dawn ar - riv -

P.S.

_____ be-yond the road I'm driv - in'.

4 5 4 $\frac{1}{2}$ (4) 2 4 2 5 | 3 5/9 7 5 | 4 5 4 7 4 5 4 $\frac{1}{2}$ (4)

Interlude

A D/A A D/A E/A Esus4/A E/A

7

14	15	15	15	14	14	X	X	X	X	7	7	7	9	10	9	X
14		14	14	14	14	X	X	X	X	7	7	7	9	9	9	X
14	16	16	16	14	14	X	X	X	X	7	7	7	9	9	9	X

Verse

D/A A D/A E/A D/A A

2. It's a fine ho - ri - zon.

(Oo, — and

14 15 15 15 14 14 X X X X 7 7 X X 7 X 9 9 X 14 15 15 15 14 14 X X X X
14 14 14 14 14 X X X X 7 7 X X 7 X 9 9 X 14 14 14 14 14 X X X X
14 16 16 16 14 14 X X X X 7 7 X X 7 X 9 9 X 14 16 16 14 14 X X X X

D/A E/A Esus4/A E/A D/A A D6/A E/A

Oh, I see my - self — in a brand new — way. — The

I'm a - wak - in' — now. —

D/A A D/A E/A Esus4/A E/A D/A A

sun is shin - in'. — 'Cause I can't lose — now, — there's

Oo, — the clouds are break - in'. I can't lose — now,

Pre-Chorus

E F#5 G C D

no game to play. —

oo.) — (I can — tell — there's no more time — left to

G C D Csus2 G/B

Ev - 'ry - thing in my life ____

crit - i - cize. I've seen what I ____ could _ not rec - og - nize.) ____

Am G D Dsus4 D E

____ was lead - ing me on. ____ But I can be strong. _

Half-time feel End half-time feel

____ Oh, _ yes, I can.

P.S.

Chorus

A5 F G Dm7

I fi - nal - ly see the dawn ar - riv - in'.

G A5 F G

I see — be - yond the road I'm driv -

Interlude

Dm7 G5 A

- in'. Oo, — far — a - way and left be - hind, — left be -

Half-time feel

G/A

F/A

hind. _____ Oo. _____

let ring - - - - -

12	14	12	15	10	10	10	10	12	10	12	10
12				10							
12				10							
0				10							

Dsus4/A D/A

Dsus4/A

D/A

A5

8	7	10	8	7	7	7	7	9	10	9	7
7			7								
7			7								

D

A

F

G

Gsus4 G

D

A

w/ phaser

14	15	15	15	14	X	X	10	10	10	12	13	12	14	15	15	15	14	X	X
14		14	14	14	X	X	10	10	10	12	12	12		14	14	14	14	X	X
14	16	16	16	14	X	X	10	10	10	12	12	12		14	16	16	14	X	X

F

G

D

A

F

G

Gsus4 G

grad. cresc.

10	10	10	12	14	15	15	15	14	X	X	10	10	10	12	13	12
10	10	10	12	14		14	14	14	X	X	10	10	10	12	12	12
10	10	10	12	14	16	16	16	14	X	X	10	10	10	12	12	12

D Em B5 C5 D

4 5 4 5 5 4 (4) 7 4 5 5 (5) 4 5 4 (4) 2 4 2 5

Am7 D Em B5 C5

3 (3) 7 9 10 7 9 7 10 7 7 7 (7) 9 7 8 10 7

D Am7 D

(7) 7 7 (7) 5 7 5 7 5 8/10 8 9 7 8 7 7 7 7 (7)

Em B5 C5 D Am7

9 7 8 10 (10) 7 7 7 (7) 5 7 5 7 5 8/10 8 9

D E A/E

7 8 7 9 7 9 9 9 9 9 9 10 9 10 9 10 11 11

17 10/12 10 9

D/E D6/E Esus4 E Esus4

10 11 10 11 12 11 | 10 9 10 9 10 9 | 9 9 9 9 10

Verse

D/A A D/A E/A Esus4/A E/A D/A A

3. Don't look back. — Oh, it's been so long — since I

(Oo, — a new day is break - in', — ah. —

14 15 15 15 14 14 X X X X 7 7 7 9 10 9 X 14 15 15 15 14 14 X X X X
14 14 14 14 14 14 X X X X 7 7 7 9 9 9 X 14 14 14 14 14 X X X X
14 16 16 16 14 14 X X X X 7 7 7 9 9 9 X 14 16 16 16 14 14 X X X X

D6/A E/A D/A A D/A E/A Esus4/A E/A

felt this way. — I don't mind... — The

Oo, — where I get tak - en.

7 7 X X 7 X 9 9 X 14 15 15 15 14 14 X X X X 7 7 7 9 10 9 X
7 7 X X 7 X 9 9 X 14 14 14 14 14 X X X X 7 7 7 9 9 9 X
7 7 X X 7 X 9 9 X 14 16 16 16 14 14 X X X X 7 7 7 9 9 9 X

Pre-Chorus

D/A A E F#5 G

road is call - in', ____ to - day is the day. ____

Road is call - in', oo.) ____ (I can see ____ it

14 15 15 15 14 14 X X X X 9 9 11
14 14 14 14 14 14 X X X X 9 9 11
14 16 16 16 14 14 X X X X 9 9 11
7 7 9

3 3 3 0 3 0 0 0

took so long just to realize I'm much too strong not to

Csus2 Gmaj7/B Am G D

Now I see what I am _____ is hold - ing me down. _____

com-pro - mise.) _____

3 0 3 3 0 3 2 3 0 1 0 1 3 0 0 2 3 2 3 2 3 0

Dsus4 D E

I'll turn it a - round. Oh, yes, I will.

Chorus

Am

F

G

Dm7

I finally see the dawn ar-riv-in'.

G

Am

F

G

I see beyond the road I'm driv-

Dm7 G Am F G

- in'. Oh, _____ far _____ a - way and left be - hind. _____

3 5/7 9 10 8 10 8 10 8 13 15 (15) 13 13/15 17 18 15

Am F G

(15) 12 15 (15) 13 15 13\12 13 13/15 17 18 15 12 15 (15) 13 15 13\12

Am F G A

13 13/15 17 18 15 17 17 12 12 (12) 10 12 10 12 10

Breakdown

D A D E/A Esus4/A E/A D/A A

14 15 15 15 14 (14) 7 9 10 9 X 14 15 15 15 14 (14) 7 9 9 9 9 X 14 15 15 15 14 (14) 7 9 9 9 9 X 14 15 15 15 14 (14) 7 9 9 9 9 X

Outro

D/A E/A D/A A D/A E/A Esus4/A E/A

(Don't look back. —

8va

1

19

(19)

19/21

22

1/2

22

Don't Look Back

Oo. _____ Don't look back. ____

D/A E/A Esus4/A D/A A D6/A E/A

Oo. _____ (Oo.) _____

8va - - - - -

tr

3

1 1/2

(17) 17 14 17 14 17 (14)

17 17 17 15 14 16 14

16 16 (16) 14

D/A A D/A E/A Esus4/A E/A

Don't look back. —

The musical score is written on three staves. The top staff shows chords: D/A, A, D/A, E/A, Esus4/A, and E/A. The middle staff shows the melody line with lyrics "Don't look back. —". The bottom staff shows the bass line with fingerings: 4, 4, (4), 4, (4), 4, (4), 0, 7/10, 6/9, 4/7, 10/9, 10/9, 10/9, 0. There are also some wavy lines indicating tremolos or vibrato.

D/A A D6/A E/A D/A A

Oo. _____ Don't look back. _____

1 5 2 4 4 (4) 2 5

Long Time

Words and Music by
Tom Scholz

Intro

Moderately ♩ = 118

*F Cm/F B♭sus4/F B♭/F F Cm/F

f
w/ dist.

TAB

16 16 (16) X X 17 17 19 18 20 18 20 20 20 20

*Chord symbols reflect overall harmony.

B♭sus4/F B♭/F F Cm/F B♭sus4/F B♭/F

8va

(20) 18 19 20 19 18 (18) 18 17 18 20 20 20 17 18 17 18 17 18 20 17 18 18

Verse

F Cm/F B♭sus4/F B♭/F F Cm/F

1. It's been such a long time, _____

8va

15/17 17 18 17 18 20 20 20 20 (20)

Gtr. tacet

B♭sus4/F B♭/F F Cm/F B♭sus4/F B♭/F

I think I should be go - in', _____ yeah. _____ And

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F Cm/F B \flat sus4/F B \flat /F F Cm/F

time does - n't wait for me, _____ it keeps on roll - in'. _____

B \flat sus4/F *B \flat /D E \flat F Cm/F B \flat sus4/F B \flat /F

_____ Sail on, _____ on a dis - tant

8 8 8 X X 8 X X 10
8 8 8 X X 8 X X 10
6 6 6 X X 6 X X 8

*Bass plays D.

F Cm/F B \flat sus4/F B \flat /D E \flat F Cm/F

high - way, _____ yeah. _____ I've got to keep on _____ chas - in' a dream, _____

(10) 8 8 8 X X 8 X X 10
(10) 8 8 8 X X 8 X X 10
(8) 6 6 6 X X 6 X X 8

B \flat sus4/F B \flat /F C5 F5/C C5

_____ I've got - ta be on my _____ way. _____ Wish there was some-thing

(10) 10 10 10 10 10
(10) 10 10 0 10 10 10
(8) 8 8 8 8 8 8

Interlude

F/C

E \flat /B \flat

B \flat 5

I could say. _____

*P.M. -----

w/ clean tone

*Gradually lift P.M.

B \flat F/C E \flat /B \flat

Chorus

F/C

E \flat /B \flat

B \flat

(Well, I'm tak - in' my time, _____ I'm just, a,

B \flat F/C E \flat /B \flat

mov - in' on. _____ You'll for - get a - bout me af - ter

B \flat F/C E \flat /B \flat

I've been gone. — I don't —

And I take what I find.) —

The first system of music features a vocal melody in B \flat major, with lyrics "I've been gone. — I don't —". The guitar accompaniment consists of chords and arpeggios. Below the guitar staff is a fretboard diagram showing the fret positions for the notes.

B \flat F/C E \flat /B \flat

want — no — more. — It's just out - side of your front door. —

The second system of music continues the vocal melody in B \flat major, with lyrics "want — no — more. — It's just out - side of your front door. —". The guitar accompaniment and fretboard diagram follow the same pattern as the first system.

Dm/A D5 E5 F5 G5

{ Yeah, Oh, } yeah, yeah. —

The third system of music features a vocal melody in Dm/A, with lyrics "{ Yeah, Oh, } yeah, yeah. —". The guitar accompaniment includes chords D5, E5, F5, and G5. Below the guitar staff is a fretboard diagram showing the fret positions for the notes.

To Coda

The musical score consists of three staves:

- Vocal Melody (Top Staff):** Written in treble clef with a key signature of one flat (B-flat). The lyrics are "It's been such a long time." The melody starts with a half note B-flat, followed by quarter notes C, D, E, F, G, and ends with a half note A.
- Piano Accompaniment (Middle Staff):** Written in treble and bass clefs. It features a simple harmonic progression supporting the vocal line.
- Guitar Chords (Bottom Staff):** Shows the chord sequence for the piece. The first measure contains a single bass note (F), indicated by a circled 5 and a 3 below it. Subsequent measures show triads: B-flat major (B-flat, D, F) and B-flat suspended fourth (B-flat, D, A).

Guitar Solo

[illegible]

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. The score is written for guitar and includes a piano introduction. The guitar part features a melodic line with a "loco" marking and a "grad. release" marking. The piano introduction includes a "5" marking and a "6" marking. The score is in G major and 4/4 time.

F Cm/F B \flat sus4/F B \flat Verse F Cm/F

2. Well, — I get so — lone - ly —

loco

grad. release

15 15 15 15 15 (15) 14 16 (16)

B \flat sus4/F B \flat /F Gtr. tacet F Cm/F B \flat sus4/F B \flat /F

— when I am with - out you, — oo. — But in my mind, —

(16)

F Cm/F B \flat sus4/F B \flat /F F Cm/F

— deep in my mind, — I can't for - get a - bout you, — whoa. —

B \flat sus4/F B \flat /D E \flat F Cm/F B \flat sus4/F B \flat /F

— Good times, — and fac - es that re -

8 8 8 X X 8 X X 10
8 8 8 X X 8 X X 10
6 6 6 X X 6 X X 8

F Cm/F B \flat sus4/F B \flat /D E \flat F Cm/F B \flat sus4/F B \flat /F B \flat 5

mind me, ___ yeah. ___ I'm try-in' to for-get your name ___ and leave it all be-

D.S. al Coda

C5 F5 C5 B \flat 5

hind ___ me. You're com-in' back to find ___ me. ___

*P.M. -----

*Gradually lift P.M.

\oplus Coda

Interlude

B \flat B \flat sus4 B \flat F

It's been such a long time. ___

15

Guitar Solo

Cm Eb Bb F Cm Eb Bb F

grad. bend 2 1/2 P.S.

16 10/13

Cm Eb Bb F

6 6 6 5 3

13 16 13 15 13 16 13 15 13 16 13 15 13 16 13 15 13 16 13 15 13 16 13 15 13 16 13 16 13 (16)

Cm Eb Bb F Cm Eb Bb

8va

loco

w/ bar grad. dive

(13) (16) 6 17 15 18 16 18 18 20 20 20 20 20 20 (20) 10

-2 1/2 -5

F Cm Eb Bb

3

w/ bar 1/2

13 10 13 10 13 10 12 (12) 10 12 10 12 10 12 10 10 8 10 8 10 0 5

-2 1/2

F Cm Eb Bb F Cm Eb Bb

3 3

w/ bar grad. dive

(5) (5) 5 6 5 6 5 6 5 6 6 5 8 6 0

slack

F Cm Eb Bb F

w/ bar

3 2 1 (3) 4 4 4 1/2 4 4 4 3

1 (1)

Interlude

F5 G5 Eb/Ab Bb/Ab Cm/Ab Bb/Ab

w/ bar

1 1/2 1 1 3 3 3 3 6 6 4 0 slack 3 3 3 3

Eb/Ab Bb/Ab Cm/Ab Bb/Ab Csus4 C Csus4 C Csus4

Yeah, _____ yeah! —

w/ bar

6 6 4 6 8 10 5 8 10 (10)

Verse

C F Cm/F Bb^{sus4}/F Bb/F F Cm/F

3. It's been such a long time, _____ I think I should be go - in', _____ yeah. —

8va 7

w/ bar

20

B \flat sus4/F B \flat /F F Cm/F B \flat sus4/F B \flat /F

_____ And time does - n't wait for _____ me, _____ it keeps on roll -

F Cm/F B \flat sus4/F B \flat /D E \flat F Cm/F

in'. _____ There's a long road _____

8 8 8 X X 8 X X 10
8 8 8 X X 8 X X 10
6 6 6 X X 6 X X 8

B \flat sus4/F B \flat /F F Cm/F B \flat sus4/F B \flat /D E \flat

I got - ta stay in time with, yeah. I've got to

(10)
(10)
8

8 8 8 X X 8 X X
8 8 8 X X 6 X X
6 6 6 X X

keep on chas - in' that dream, though I may nev - er find it.

F5 C5 Bb5

I'm al - ways just be - hind _____ it. _____

* P.M. -----

*Gradually lift P.M.

Interlude

F Eb Bb F Eb

Outro

Bb F Eb Bb Eb

I'm just mov - in' a - long. _____

(Well, I'm tak - in' my time, _____ oo. _____

Begin fade

B \flat E \flat F E \flat B \flat E \flat

oo. _____ Tak - in' my time, _____ oo. _____

17 $1\frac{1}{2}$ 15 15 12 10 12 12 12 10 12 12 10 12 10 12 10 12 12 1 1

F E \flat B \flat E \flat F E \flat

Tak - in' my time, _____ oo. _____ Tak - in' my time, _____

Harm. w/ bar w/ bar w/ bar w/ bar

$3/6$ $+1/2$ $1/2$ 1 1 5 (5) 3 (3) 3 (3) (5) 3 (3) 5 11 8 (8)

Pitch: G A \flat -4 -1/2 -2 1/2 -2 1/2

Fade out

B \flat E \flat F E \flat B \flat E \flat

oo. _____ Tak - in' my time, _____ oo.) _____

1 \checkmark 17 (17) (17) (17) (17)

More Than a Feeling

Words and Music by Tom Scholz

Intro

Moderate Rock = 110

Dsus4

D

Csus2

G/B

G

Dsus4

D

pp *w/ clean tone* *let ring throughout* *mf*

TAB

Cadd2

G/B

G

Dsus4

D

Csus2

G/B

G

Verse

Dsus4

D

Cadd2

G/B

G

Dsus4

D

1. I looked out this morn - ing and
2. See additional lyrics

Csus2

G/B

G

Dsus4

D

Cadd2

G/B

G

the sun was gone, — turned on some mus - ic to start my day. — And

Dsus4

D

Csus2

G/B

G

Dsus4

D

lost my - self in a fa-mil - iar song. I closed my eyes and I

3 2 3 0 3 2 3 0 3 2 3 0

Csus2

Am

Em/G

slipped a - way.

w/ dist. & chorus

3 0 3 0 3 0 3 0 3 0 3 0 12 12 12 (12)

D

Dsus4

G

C

Em

D

C

10 12 (12) 10 12 10 8

G

C

Em

D

It's

4 4 4 9 9 9 8 9 9 8 8 9 9 7 7 7 0

Chorus

G C Em D

more than a feel - ing _____ when I

4 4 4 9 9 9 8 9 9 8 8 7 7 7 7 0 0

G C Em D

hear that old song _____ they used to play. _____ And

4 4 4 9 9 9 8 9 9 8 8 7 7 7 7 0 0

G C Em D

I be - gin dream - ing _____ till I

4 4 4 9 9 9 8 9 9 8 8 7 7 7 7 0 0

G C Eb Em7

see Mar - i - anne _____ walk a - way. _____ I see my Mar -

To Coda \oplus

w/ slight dist.

4 4 4 9 9 9 8 9 9 8 8 7 7 7 7 0 0

Asus4 A Asus2 A G G D/F# Em7

- i - anne walk - in' a - way.

Interlude
D5 Csus2 G/B G D5

Csus2 G/B G *D.S. al Coda*

Coda
Em7

I see my Mar -

w/ slight dist.

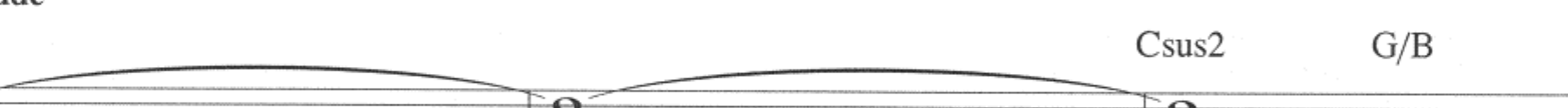
Asus4 A Asus2 A B5 A5 G D/F#

- i - anne walk - in' a - way. Hey!

D G

Interlude

D5 Csus2 G/B G



3 2 1

Verse

Csus2 G/B G Dsus4 D

3. When I'm tired — and think —

mf
Harm. —————

Csus2 G/B G Dsus4 D Csus2 G/B G

ing cold, I hide in my mus - ic, for - get the — day — and

Dsus4 D Csus2 G/B G Dsus4 D

dream of a girl — I used to know. — I closed my — eyes — and she

p

Csus2 G/B Csus2 D5 Dsus4 D Csus2 G/B Csus2

slipped a - way. —

mf

Dsus4 D Csus2 G/B G D5 Dsus4 D

She slipped a - way,

P.S.

(9) 10 (10)

3 2 0 3 2 0 2 2 0 0

Csus2 G/B Csus2 D5 Dsus4 Csus2

ah, ah.

3 0 3 0 3 0 3 2 0 3 0 2 3

3 2 0 3 2 0 3 0 2 3

3 2 0 3 2 0 3 0 2 3

The musical score for "The Sound of Silence" is presented in three staves. The guitar staff (top) features a key signature of one sharp (F#) and a time signature of 3/4. The vocal staff (middle) includes lyrics and a piano (p) marking. The bass staff (bottom) includes a bass clef and a 3/4 time signature. The score is divided into three measures, each with a specific chord indicated above the guitar staff: G/B, Am, and Em/G. The guitar staff shows a series of chords and a melodic line. The vocal staff shows the vocal melody with lyrics. The bass staff shows the bass line with a 3/4 time signature and a key signature of one sharp (F#).

Guitar Staff:

- Measure 1: G/B
- Measure 2: Am
- Measure 3: Em/G

Vocal Staff:

- Measure 1: P.S.
- Measure 2: 1/2
- Measure 3: 1/2

Bass Staff:

- Measure 1: 3/4
- Measure 2: 12
- Measure 3: 10

Outro-Chorus

G C Em D G C

It's more than a feel - ing _____

(12)

Em D G C

when I hear that old song — they used

Em D G C

to play. _____ And I be - gin dream - ing _____

Em D G C

till I see Mar - i - anne — walk a -

Em D G C

way. _____

Fingering: 8 9 7, X X X, 8 9 7, 8 9 7, X X X, 7 7 5, X 7 5, X 7 5

Em D G C

Fingering: 8 9 7, X X X, 8 9 7, 8 9 7, X X X, 7 7 5, 7 7 5, 0 0, 4 5 3, 4 5 3, 4 5 3, 9 10 8, 9 10 8, 9 10 8

Em D C G C

Fingering: 8 9 7, X X X, 8 9 7, 8 9 7, X X X, 7 7 5, X X X, 5 5 3, 4 5 3, 4 5 3, 4 5 3, 9 10 8, 9 10 8, 9 10 8

Em D G C Em D

Repeat and fade

Fingering: 8 9 7, X X X, 8 9 7, 8 9 7, X X X, 7 7 5, 7 7 5, 0 0, 4 5 3, 4 5 3, 4 5 3, 9 10 8, 9 10 8, 9 10 8, 8 9 7, 8 9 7, X X X, 7 7 5, X X X, 7 7 5, 7 7 5

Additional Lyrics

2. So many people have come and gone,
 Their faces fade as the years go by.
 Yet I still recall as I wander on,
 As clear as the sun in the summer sky.

Party

Words and Music by
Tom Scholz and Brad Delp

Intro

Moderately ♩ = 100

E/A

mf
w/ chorus
let ring - - - - -

D/A

Dmaj7/A

C6/A

let ring - - - - -

Cmaj7/A

A13sus4

A5

let ring - - - - -

rit.

Faster ♩ = 140

A7(no3rd)

let ring - - - - -

[illegible]

A7(no3rd) Dadd4/A A5

Verse

1. Well, you know — I don't get off on work-in'
2., 3. See additional lyrics

let ring ——— let ring ———

1/2

1/2

(2 2 0) 2 0 4 2 3 2 0 5 5 0 4 4 0 2 2 0 4 2 3 2 0 2

day af - ter day. — I wan - na have some fun while I'm here. —

let ring ———— let ring ————

(2 2 0) 2 2 0 2 0 3 0 3 2 2 0 2 0 4 0 2 0 3 2 0 5 0 5 5 0 5 3 0 4 3 0 4 2 2 0

A7(no3rd)

I play the game when it's go-ing my way, — and there's noth-in' like a par-ty when it's let ring ----

Pre-Chorus

Dadd4/A

E5

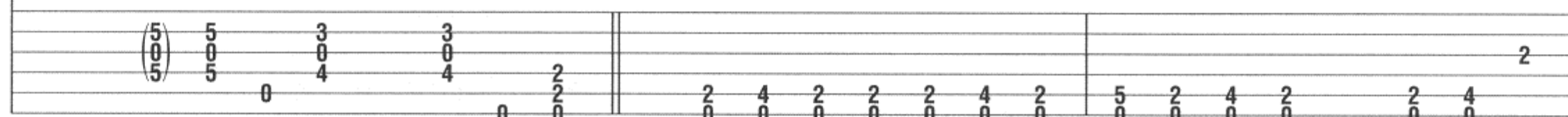


kick - in' in - to gear.

1. I'm get - tin' read - y for a par - ty to - night. — Yes,
 2., 3. See additional lyrics



let ring ---- | let ring ----- |

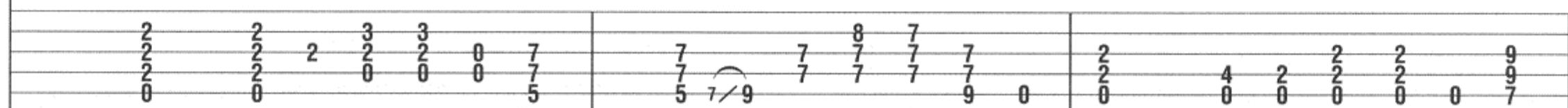


I'm get - tin' read - y to cruise. —

And if you've got some-thing for me,



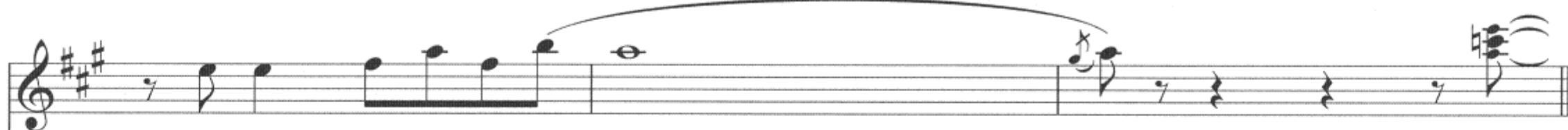
let ring --- |



*Bass plays G.

C5

D5 C#5 D5 C#5 D5 C#5 N.C. A5

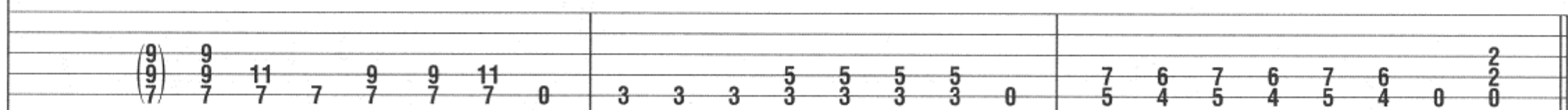


I've got some-thing for you. —————

Ba -



**P.M. ----- |



**Gradually lift P.M.

Chorus

N.C.

A5

C5

D5

N.C.

- by, it's a par - ty and no - bod - y cares — what we're do -

(2) 2 4 (4) 2 5 2 2 0 | 2 2 X 5 5 X 7 | 0 4 (4) 2 5 3 0

G5 F#5 G5 F#5 E5 A5

N.C.

A5

C5

D5

in' there. Ba - by, it's a par - ty as long — as you're there. —

(0) 0 5 4 5 4 0 2 2 0 | 2 2 4 (4) 2 5 2 2 0 | 2 2 X 5 5 X 7 | 0 2 X 3 3 X 5

D.S. al Coda 1

N.C.

A5

D5

G5

N.C. G5

F#5 G5 F#5 E5 A5

— It's a par - ty, par - ty, par - ty! —

(7) 7 0 4 (4) 2 5 3 2 2 0 | 2 2 X 7 7 X 12 | 2 2 X 7 7 X 12 | 0 5 5 4 5 4 0 2 2 0

Coda 1

Chorus

N.C. A5 C5 D5 N.C.

- by, it's a par - ty and no - bod - y cares — what we're do -

G5 F#5 G5 F#5 E5 A5 N.C. A5 C5 D5

in' there. Ba - by, it's a par - ty as long — as you're there. —

N.C. A5 D5 G5

— It's a par - ty, par - ty, par - ty! So come on! —

E

Go! _____
(Oh, _____ come on, — let's par - ty down!) _____

P.S.

1/2 1 1 hold bend

(12) (12) (10)

X X 7 X 7 X 7 7 7 7 8 7 (7)

0

Guitar Solo

A5

A7sus4

grad. bend 1/2

5 7 7/12 10 11 10 11 14 15 14 14 15 14 14 15 14 16 14 16 14 14 16

Dadd4/A

A5

tr

w/ bar — steady dive tr

(16) (16) 14 17 (17) 1/2 4 7 (7) 0 (5)

-2 1/2

A7(no3rd)

Dadd4/A

E5

F5

w/ bar — steady ascent tr

(0) (0) (5) 4 X 4 (4) (4) 2 5 7 0 0 5 (5) 4 2 0 1

C5 G5 C5 G5

(1) 1 3/5 3 5 3 5 3 5/7 5

F5 C5 Bb F5 G5 G C/G G C/G G

12 (12) 10 9 10 11 13 (13) 11 10 12 10 9 12

D.S. al Coda 2

C/G G C/G G C/G G C/G G C/G G A5

Whoa, — whoa, — whoa.

P.S.

12 12 13 12 12 12 13 12 12 12 13 12 12 12 13 12 12 12 13 12 12 12 14 12

⊕ Coda 2

F#5 E5/F# F#5 E5/F# D G D

I'm get - tin' right in the groove. — And

4 4 2 4 2 7 7 7 8 7 7 7 7 9 0

A5

E5

if you've got some - thin' for me, I've got some - thin' for you. —

C5

D5 C#5 D5 C#5 D5 C#5 N.C. A5

(Oh, — do you know what I'm talk - in' a - bout?) — Ba -

*P.M. —————

*Gradually lift P.M.

Chorus

N.C.

A5

C5

D5

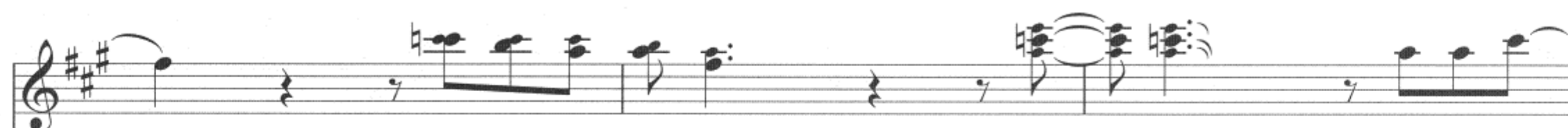
- by, it's a par - ty and no - bod - y cares —

N.C.

G5 F#5 G5 F#5 E5 A5

N.C.

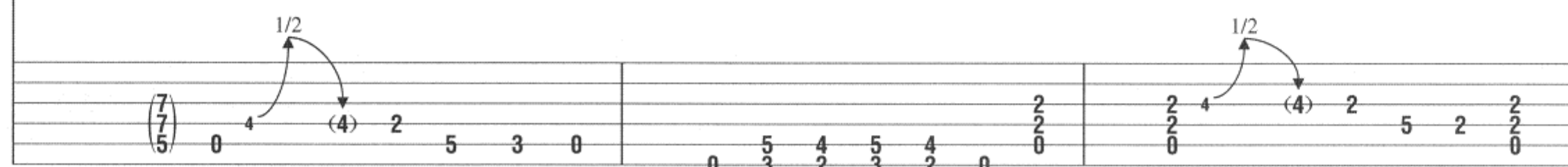
A5



what we're do - ing there.

Ba - by,

it's a par -



C5

D5

N.C.

A5

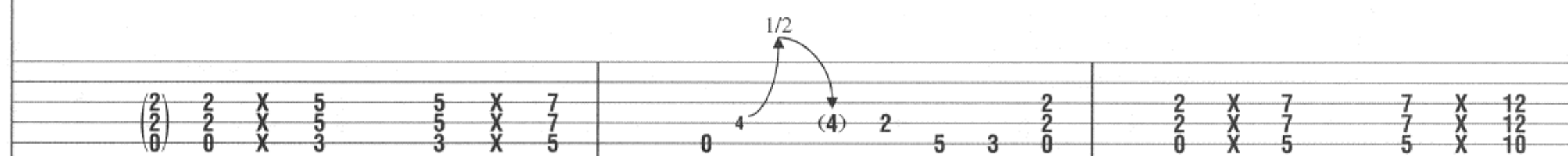
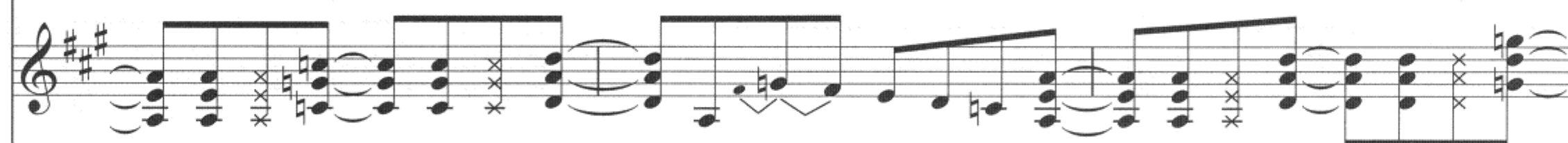
D5

G5



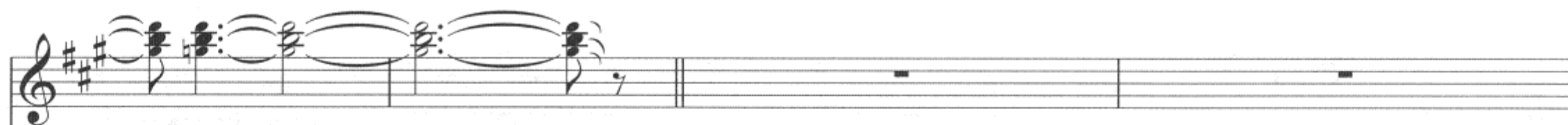
- ty as long — as you're there. —

It's a par - ty, par - ty, par -

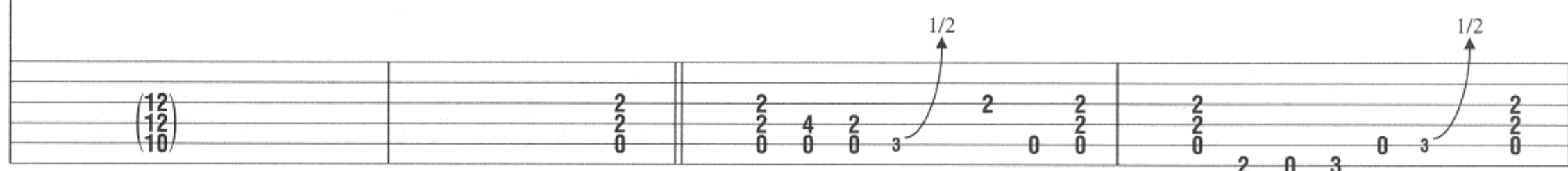
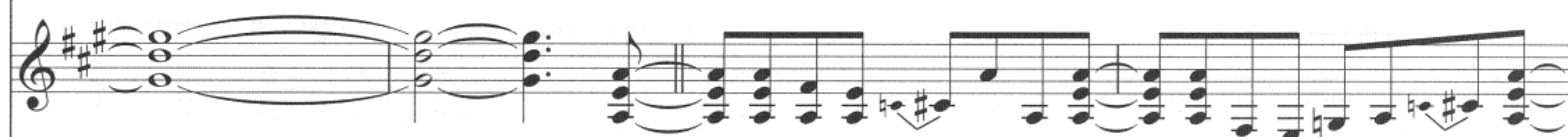


Interlude

A5



- ty! —



Outro-Verse

A7(no3rd)

Dadd4/A

A5

Now, a man _____ does-n't live on bread

let ring ----- let ring -----

1/2

A7(no3rd)

Dadd4/A

A5

a-lone, ah. He's got to have some lov-in' each and ev-'ry night. — And a

let ring ----- let ring -----

1/2

C/A

wom-an's got to have it if the truth be known. — Let's get to - geth - er, hon - ey,

let ring ----- let ring -----

1/2

Bm/A A5 C/A Bm/A A5

it's al - right. — I said, a. Let's get to - geth - er, hon - ey, it's al - right. — Come on.

C/A Bm/A G5

Let's get to - geth - er, hon - ey, it's al - right. —

Slower ♩ = 100

A5

Oh! — Get down!
(Oh! — Get down and par-ty!)

Additional Lyrics

2. I can't believe it when some people say
That it's a sin the way we live to die.
You know, there's never been a more natural thing.
Yeah, there's a brand-new story but it's the same old lie.

3. Get down and party, if you need a cue
You're sure to find one in the crowd.
Oh! Just meet your friends and have a toke or two
In a place where they can never play the music too loud.

Pre-Chorus 2. So come on, get ready for the time of your life,
'Cause I'm gettin' right in the groove.
And if you've got somethin' for me,
I've got somethin' for you.

Pre-Chorus 3. And get ready for a party tonight,
'Cause I'm gettin' right in the groove.
And if you've got somethin' for me,
I've got somethin' for you.

Peace of Mind

Words and Music by
Tom Scholz

Intro

Moderately ♩ = 128

C#m/G# A

E5/B B

E5/B B5

C#m/G# A

mf
w/ clean tone

E5/B B

E5/B B5

C#m/G# A

E5/B B

E5/B B5

w/ dist.

C#m/G# A

E5/B B

E5/B B5

C#m/G# A

E5/B B

E5/B B5

C#m/G# A

E5/B B

E5/B B5

E A/E E A/E E A/E E A/E E

Verse

A/E E E A/E E A/E E A/E

1. Now if you're feel - in' kind - a low 'bout the dues you've been pay - ing,

let ring -----

D5 A5 E A/E E

fu-ture's com - in' much too slow. And you wan - na run but some-how you just

let ring

A/E E A/E D5 A5 B5

keep on stay - in', can't de - cide on which way to go, whoa. —

let ring -----

Chorus

C#m/G#

A

E5/B

B

E5/B B5

Yeah, yeah, yeah. I un - der - stand _ a - bout in - de - ci - sion, _ but

C#m/G#

A

E5/B

B

E5/B B5

C#m/G#

A

I don't care _ if I get be - hind. _ Peo - ple liv - in' in

E5/B

B

E5/B B5

C#m/G#

A

E5/B

B

E5/B B5

com - pe - ti - tion, all I want _ is to have my peace _ of _

A5

Interlude

E

A/E

E

mind. _ Yeah! _

A/E E A/E E A/E E A/E E A/E E

Whoa. _____

2. Now you're

let ring -----

(9) 9 10 9 10 9 10 9 9 9 9 11 9 11 9 11 9 9 9 9 9 9 10/12 11/13 12 10 9 10 9 9 9 9 9 9 9 11 9 9 11 9

§ Verse

climb-in' to the top of the com - pa - ny lad - der, hope — it does - n't take too — long. —

3. See additional lyrics

let ring — — — — —

The image shows a musical score for the song 'Climb Every Mountain'. It includes a vocal line with lyrics, a guitar accompaniment line, and a fretboard diagram. The key signature is D major (three sharps). The guitar line features a mix of chords and single notes, with a 'let ring' instruction. The fretboard diagram shows the fret numbers for the guitar accompaniment.

E A/E E A/E E A/E D5 A5 E

climb-in' to the top of the com - pa - ny lad - der, hope — it does - n't take too — long. —

3. See additional lyrics

let ring — — — — —

9 10 9 9 9 10 9 10 7 7 7 7 9

9 9 9 9 9 9 9 9 5 5 5 5 9

9 11 9 11 0

9 11 0

Can't - cha see there'll come a day when it won't mat-ter, come —

let ring —

let ring —

[illegible]

Chorus

C#m/G# A E5/B B E5/B B5 C#m/G# A

I un - der - stand _ a - bout in - de - ci - sion, _ but I don't care _ if I

5 6 4 4 X 6 7 7 7 0 9 9 7 7 9 7 0 5 6 4 4 X 6 7 7 7 0

E5/B B E5/B B5 C#m/G# A E5/B B E5/B B5

get be - hind. _ Peo - ple liv - in' in com - pe - ti - tion,

9 9 7 7 8 9 9 7 0 5 6 4 4 X 6 7 7 7 0 9 9 7 7 8 9 9 7 0

C#m/G# A E5/B B E5/B B5 A5

all I want _ is to have my peace _ of _ mind. _


5 6 4 4 X 6 7 7 7 0 9 9 7 7 9 7 0 7 7 5

Bridge

B5 N.C. A5 C#5 E5 B5 N.C.

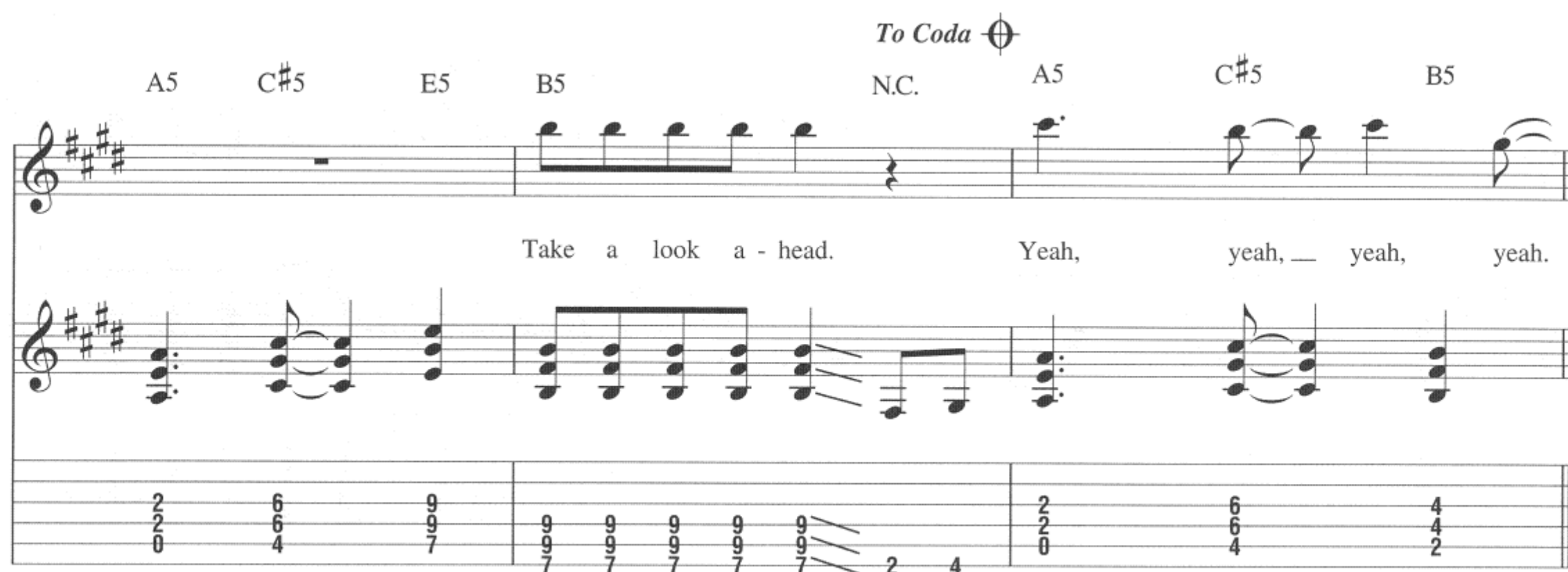
Take a look a - head.

(7 7 5) 9 9 9 9 9 2 4 2 6 4 9 9 9 9 9 2 4

To Coda 

A5 C#5 E5 B5 N.C. A5 C#5 B5

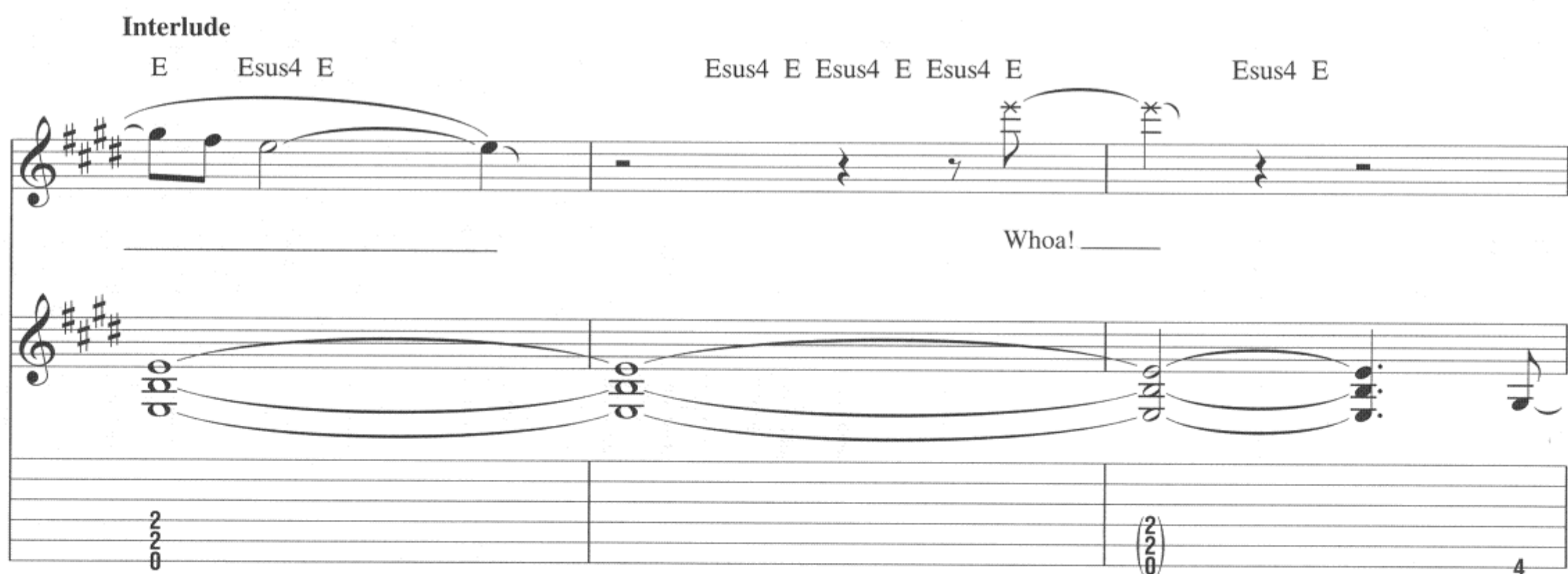
Take a look a - head. Yeah, yeah, — yeah, yeah.



Interlude

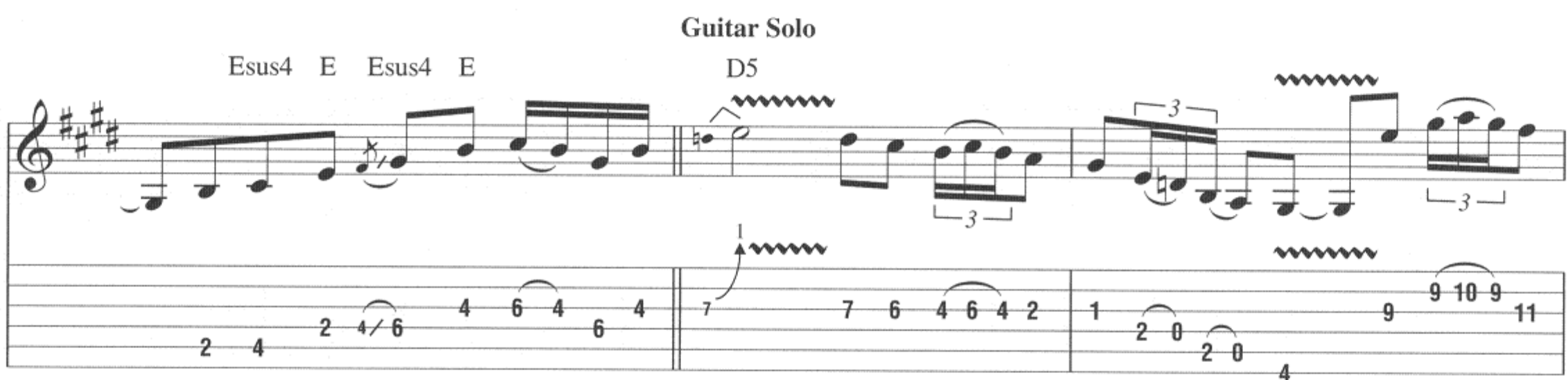
E Esus4 E Esus4 E Esus4 E Esus4 E Esus4 E

Whoa! —




Guitar Solo

Esus4 E Esus4 E D5



D5 A5 E

8va —



8va ----- A/E D5 A5 B5 8va -----

loco

1 hold bend 19 19 19

2/4 5 6 7 4 6 4 6 4 6 7 6 (6) 4 11/13 12

16

8va

C#m/G# A E5/B B E5/B B5

loco

1 14 16 17 (17)

8 9 9 9 7 9 10 7 9 7 9 7 8

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part (top staff) and a bass part (bottom staff). The guitar part is in the key of C#m/G# and features a melodic line with a wavy line indicating a vibrato or a specific playing technique. The bass part provides a harmonic foundation with a repeating pattern of notes. The score is divided into two systems, each with a first and second ending. The guitar part includes a wavy line indicating a vibrato or a specific playing technique. The bass part includes a repeating pattern of notes. The score is divided into two systems, each with a first and second ending.

D.S. al Coda

A/E E A/E E A/E E A/E E

3. Now ev - 'ry -
let ring -----

9 9 10 9 10 9 10 9
9 9 9 9 9 9 9 9
9 9 11 9 11 9 11 9

9 10 9 9 10/12
9 9 9 9 11/13

12 10 9 10 9
13 11 9 9 9
9 11 9 9 11 9

⊕ Coda

A5 C#5 B5 A5 C#5 B5 A5 C#5 B5

rit. poco a poco

Look a - head! (Oo, oo, oo,)

rit. poco a poco

A5 C#5 B5 A5 C#5 B5 A5 B5

oo, oo.)

Breakdown A tempo

C#5 A5 E5 B5 E5/B B5 C#5 A5

Outro

E5 B5 E5/B B5 C#m/G# A E5/B B E5/B B5

1. *C#m/G# A* *E5/B B E5/B B5* 2. *E5/B B E5/B B5*

C#m/G# A *E5/B B E5/B B5* *C#m/G# A*

Begin fade

E5/B B E5/B B5 *C#m/G# A* *E5/B B E5/B B5*

Repeat and fade

C#m/G# A *E5/B B E5/B B5*

Additional Lyrics

3. Now ev'rybody's got advice they just keep on givin';
Doesn't mean too much to me.
Lots of people out to make-believe they're livin';
Can't decide who they should be.

Rock & Roll Band

Words and Music by
Tom Scholz

Intro

Moderately fast ♩ = 140

B5 A5/B B5 A5/B B5 E5 A5 B5 A5/B B5 A5/B B5

f w/ dist. P.M.

T	4	4	2	4	2	4	4	4	2	4	2	4	4	4	2	4	2	4
A	4	4	2	4	2	4	4	4	2	4	2	4	4	4	2	4	2	4
B	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

E5 A5 B5 A5/B B5 A5/B B5 E5 A5

w/ wah-wah as filter wah-wah off

(4)	4	4	2	4	2	4	4	4	2	4	2	4	4	4	2	4	2	4
(4)	4	4	2	4	2	4	4	4	2	4	2	4	4	4	2	4	2	4
(2)	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

Verse

B5 E A

1. Well, _____ we were just _____ an - oth - er band out of Bos -
2. See additional lyrics

4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4	4
2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2

E A E

- ton _____ on the road _____ to try to make ends _____ meet. _____ Play -

(2)	2	2	3	4	2	2	2	2	2	2	2	2	2	2	2	2	2	2
(2)	2	2	3	4	2	2	2	2	2	2	2	2	2	2	2	2	2	2
(0)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

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A E A

- in' all the bars, sleep-in' in our cars, — and we prac - ticed right on out in the street. —

E A E

— No, — we did - n't have much mon - ey, we bare -

A E F#

- ly made e-nough to sur - vive. — But when we got up on stage — and got read -

A5 B5 N.C.

- y to play, — peo - ple came — a - live. —

Chorus

C#m A5 B5 C#m

Rock and roll band, — ev - 'ry - bod - y's wait - in', get - tin' cra - zy, an -

5 6 6 4 | 5 6 6 4 | 5 6 6 4 | 5 6 6 4 | 7 7 7 9 | 7 7 7 9 | 5 6 6 4 | 5 6 6 4 | 5 6 6 4 | 5 6 6 4

A5 B5 E5 F#5 1. G5 G#5 A5

tic - i - pat - ing love — and mu - sic. — Play, —

7 7 7 9 | 7 7 7 9 | 2 0 4 2 2 2 4 4 | 4 4 4 5 | 5 6 7 | 5 6 7 | 5 6 7 | 5 6 7

B5 E5 N.C. E5

— play, — play, — yeah, yeah, — yeah, yeah. — 2. Danc -

(7 7 5) 7 7 9 9 9 | 9 0 3 4 2 4 2 | 2 2 0 | 2 2 0

2. G5 G#5 A5 B5 E

- sic. — Play, — play, — play, — yeah, yeah, — ah! —

let ring — P.S.

(4 4 2) 4 6 4 4 5 6 7 | 7 7 9 9 9 | 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9 | 9 9 9 9 9 9 9

Guitar Solo

F# E5/F# F#5 E5/F# F# B5 E5

F#5 E5/F# F#5 E5/F# F#5 B5 E5

F# E5/F# F#5 E5/F# F# B5 E5

A5 B5 E

3. Play -

8va

loco

Verse

A E A

- in' for a week in Rhode Is - land, a man — came to the stage one — night. —

E A

He smoked a big ci - gar and drove a

E A

Cad - il - lac car — and said, "Boys, — I think this band's out - ta sight." —

D5 D#5 E A E

— Ah! "Sign — a rec - ord com - pa - ny con - tract, you know —

A E F#

I've got great ex - pec - ta - tions. When I hear you on the car ra - di - o

A5 B5 N.C.

you're gon - na be a sen - sa - tion." Yeah, yeah.

Chorus

C#m A5 B5 C#m

Rock and roll band, ev - 'ry - bod - y's wait - in', get - tin' cra - zy, an -

A5 B5 E5 F#5 G5 G#5 A5

tic - i - pat - ing love, and mu - sic. Play,

B5 E5 F#5 G5 G#5 A5

— play, — play, — yeah, — yeah! —

w/ wah-wah as filter

16 4 5 6 7

B5 G5 A5 E A

Outro

(7) 7 9 9 12 12 14 14 14 11/13 11/13 13/16

G5 E A G5 E

(16) 16 14 12 11/13 11/13 13/16 16 14 12 11/13

D5 A E5

Free time

(13) 11/13 7 7 2 2 2 2 0 0 0 0

Additional Lyrics

2. Dancin' in the streets of Hyannis, we were getting pretty good at the game.
People stood in line and didn't seem to mind, you know ev'rybody knew our name.
Livin' on rock 'n' roll music, never worry 'bout the things we were missing.
When we got up on stage and got ready to play, people came alive.

Smokin'

Words and Music by
Tom Scholz and Brad Delp

Intro

Fast ♩ = 172 (♩ = $\overset{3}{\text{♩}}$)

A5

mf
w/ Rockman
let ring -----|

Play 3 times

let ring -----|

let ring -----|

TAB

0 2 0 2 2 2 3 4 0 2 0 2 0 2 2 2 3 4 0 2 0 2 0 2 2 2 3 4

Verse

D5

C5

1. We're gon - na play you a song, — a lit - tle bit of rock 'n' roll. —
2., 3. See additional lyrics

let ring -----|

P.M. -----|

0 2 0 2 2 2 3 4 0 7 5 9 5 7 7 5 9 5 7 7 5 9 5 7 X 5

A5

D5

Yeah! — You got - ta let your-self go, the

let ring -----|

let ring -----|

P.M. -----|

0 2 0 2 2 2 3 4 0 2 0 2 0 2 2 2 3 4 0 7 5 9 5 7 7 5 9 5 7

C5 A5

band's gon - na take con - trol, _____ yeah. _____ We're get - tin'

P.M. ----- let ring ----- let ring -----

7 5 9 5 7 X X 5 5 0 2 2 0 2 2 3 4 2 0 2 2 0 2 3

E5 D5 A5 E5

off to - day. _____ We'll pick you up _____ and take

2 2 0 0 7 7 5 7 7 5 9 9 7 9 7 7

To Coda

C5 G5 D5 A5

you a - way. _____ Ah, get down to - night. _____

let ring ----- let ring -----

5 5 5 3 0 0 2 2 0 2 2 3 4 2 0 2 2 0 2 2 3 4 2

Chorus

A5

Smok - in',

let ring ----- let ring -----

0 2 2 0 2 2 3 4 2 0 2 2 0 2 2 3 4 0 4 3 4 2 2 2 0 0

D5 C5 D5 A5

smok - in'. Boo-gie to - night, — just keep on tok - in'.

slight P.M. -----

D5 C5 D5

Smok - in', smok - in'. I'll feel al - right, — ma - ma,

slight P.M. -----

1. Interlude A5 G

I'm not jok - in', yeah. -----

let ring -----

2. Interlude D5

2. Get your -----

let ring -----

Oh! _____ Yeah, yeah. _____

The first system contains a vocal line and a guitar line. The vocal line is in treble clef with a key signature of two sharps (F# and C#). It begins with a whole note chord, followed by a half note chord, and then a quarter note chord. The guitar line is in treble clef and features a series of chords: a whole note chord, a half note chord, and a quarter note chord. The guitar line also includes a triplet of eighth notes.

Organ Solo

Am7 D5/A Am7

The Organ Solo section is a guitar line in treble clef with a key signature of two sharps. It consists of three measures. The first measure is marked with the chord Am7 and contains a whole note chord. The second measure is marked with the chord D5/A and contains a half note chord. The third measure is marked with the chord Am7 and contains a whole note chord. The guitar line includes various fret numbers and a triplet of eighth notes.

D5/A

This section continues the Organ Solo with a guitar line in treble clef. It consists of three measures. The first measure is marked with the chord D5/A and contains a whole note chord. The second measure is marked with the chord D5/A and contains a half note chord. The third measure is marked with the chord D5/A and contains a whole note chord. The guitar line includes various fret numbers and a triplet of eighth notes.

Am7

This section continues the Organ Solo with a guitar line in treble clef. It consists of three measures. The first measure is marked with the chord Am7 and contains a whole note chord. The second measure is marked with the chord Am7 and contains a half note chord. The third measure is marked with the chord Am7 and contains a whole note chord. The guitar line includes various fret numbers and a triplet of eighth notes.

D5/A Am7

This section continues the Organ Solo with a guitar line in treble clef. It consists of three measures. The first measure is marked with the chord D5/A and contains a whole note chord. The second measure is marked with the chord Am7 and contains a half note chord. The third measure is marked with the chord Am7 and contains a whole note chord. The guitar line includes various fret numbers and a triplet of eighth notes.

D5/A Am7

tr

5 5 X 5 5 5 5 7 7 5 5 0 (2)

A5 D5 C5

tr

(0) 2 2 4 2 2 3 4 2 2 2 2 4 0 7 5

A5 C5 D5 C5 A5 D/A A

2 2 4 2 4 5 7 5 7 5 0 0 2 3 2 2 2 3 4 2

D5 C5 A D/A A C5 D5 C5 A5

2 2 4 0 7 5 2 2 3 2 2 2 4 5 7 5 7 5 0 0 2

D/A A D/A A A5 C5

(2) 2 3 2 2 2 2 3 4 2 2 2 3 2 2 2 3 4 0 2 2 5 5

D5 C5 G5 A5

7 7 7 7 5 0 2 2 0

Gm/A Dm/A A7sus4

P.M. ---

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A Dm/A Gm7/A

P.M. ---

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Asus4 A Gm/Bb Dm/A Gm6

P.M. ---

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A Bb Dm/A Gm7 A7sus4 A7

0 1 0 3 0

Gm Dm/F C/E Bb/D F/C

3 1 0 3/5 (5) 3 (3)

Gm/Bb Asus4 A B°7

1 0 2

Asus4 A

(2) 2 0

Am7

Play 3 times

P.M.-----

17 (17) 2 4 0 5 0 4 0 2 4 0 17 17 0

D5 C5

16 17 17 17 17 17 0 7 5 9 5 7 7 5 9 7 7 5 5 5

A5 N.C.

E5

D5

A5

E5

C5

G5

D5

A5

D.S. al Coda

⊕ Coda

E5

Yeah, _____ you know _____ we're get - tin' off to - day. _____

let ring -----

let ring -----

D5 A5 E5 C5 G5 D5

We'll pick you up, _____ take you a - way. _____

A5 G5 A5

Woo, _____ a, get down to - night. _____ Well, al - right!

let ring -----

let ring -----

let ring -----

Additional Lyrics

2. Get your feet to the floor, ev'rybody rock and roll.
You got nothin' to lose, just the rhythm and blues, that's all, yeah.
No, gonna feel O.K. Get you up and take you away.
Ah, get down tonight.
3. Ev'ryone's jumpin', dancin' to a boogie tonight.
Ah, clap your hands. On your feet. Don't you know it won't seem right, yeah?
We're gettin' off today. We'll pick you up and take you away.

We're Ready

Words and Music by Tom Scholz

Intro

Moderately fast ♩ = 140

(Hi-hat)

E5 B/D# A/C# E5

mp

P.M. -----| P.M. ----| P.M. P.M. ----|

TAB

0 0 0 0 9 7 0 0 9 6 7 4 0 0

1. 2.

E A/E E Gadd9 Asus2 Gadd9 Asus2

1. I'm

let ring -----| let ring -----| let ring -----| let ring -----|

1 2 2 1 0 2 0 2 0 2 0 2 0 2 0 2 3

Verse

Half-time feel

E5 B/D# A/C# E5 E A/E E Gadd9 Asus2

read - y for more, _ the feel - in' now that I'm be - side you. We'll

P.M. -----| P.M. --| P.M. P.M. --| let ring -----| let ring -----| let ring -----|

9 9 1 2 2 1 0 2 0 2 0 2 0 2 3

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E5 B/D# A/C# E5 E A/E E

o - pen the door, _ do an - y - thing that we de - cide to. And I

P.M. ----- P.M. --- P.M. P.M. --- *f* w/ dist.

Pre-Chorus

G D5 A Cadd9 D

know that there's some - thin' that's just out of sight. And I feel like I'm fi - nal - ly

let ring ----- let ring ----- let ring ----- let ring -----

End half-time feel

G5 Em7 Am D Dsus4 D

see-in' the light. _ Hold - in' on, _ girl, I know it's right. _ I know it's right. _ We're

let ring ----- 1/2 let ring -----

Chorus

E5 A5/E E5 B5/E A5/E E A5/E E5 B5/E

read - y! Hey!

P.M. ----- P.M. ----- P.M. P.M. P.M. ----- P.M. ----- P.M. P.M.

Verse
Half-time feel

E5 B/D# A/C# E5 E A/E E Gadd9 Asus2

2. You and I... find a rea - son to

mf
P.M. -----| P.M. --| P.M. P.M. --| let ring -----| let ring -----|
dist. off

E5 B/D# A/C# E5 E A/E E

sim - pli - fy a change of sea - son. And I

P.M. -----| P.M. --| P.M. P.M. --| w/ dist.

Pre-Chorus

G D5 A Cadd9 D

feel like it's time we were off on our way. We can go so much far - ther than

let ring -----| let ring -----| let ring -----| let ring -----|

End half-time feel

G5 Em7 Am D Dsus4 D

we've come to - day. Hold - in' on, __ girl, and come what may. __ Come what may. __ We're

let ring -----| 1/2 let ring -----|

Chorus

E5 A5/E E5 B5/E A5/E E A5/E E5 B5/E A5/E

read - y! We're

P.M. ----- P.M. ----- P.M. P.M. P.M. ----- P.M. ----- P.M. P.M.

0 0 0 0 7 0 0 0 9 0 7 0 7 6 0 0 0 7 0 0 0 9 0 7 0 7

E A5/E E5 B5/E A5/E E A5/E E5 B5/E

Yeah, _____ yeah! — Come

We're read-y. —

read - y. — We're read - y. —

P.M. ----- P.M. ----- P.M. P.M. P.M. ----- P.M. -----

6 7 0 0 0 7 0 0 0 9 0 7 0 7 6 0 0 0 7 0 0 0 9 16 14 16

Guitar Solo Half-time feel

C#5 B5 C#5 A5 Asus2 A5 B5 A5/B

on! — Come on! — Come

16 16 (16) 14 16 17 16 14 16 14 16 17 14 16 17 14 19 (19) 16 17 16 17 16 16 18

G#5 F#5/G# B5 C#5 B5 F#5 E5/F#

on, _____ yeah. _____ (Oo.) _____

8va

16 18 16 21 19 21 19 22 21 21 (21) 19 21 21 (21) 19 21 21 (21) 19 21

E5 F#5 E5 B5 N.C. B5 End half-time feel

We can

8va

1/2 21 (21) 19 17 19 17 19 17 16 18 16 (16)

Asus2

find a way. _____

let ring dist. off

2 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

Interlude

E5 B/D# A/C# E5 E A/E E A5 A5/B

3. We're

P.M. -----| P.M. --| P.M. P.M. --| let ring -----| let ring -----|

0 0 0 0 9 7 0 0 9 6 0 7 4 0 0 1 2 2 1 2 0 2 2 2 2

Verse

Half-time feel

E5 B/D# A/C# E5 E A/E E Gadd9 Asus2

read-y now, catch-in' a wave to ride on.

P.M. -----| P.M. --| P.M. P.M. --| let ring -----| let ring -----| let ring -----|

0 0 0 0 9 7 0 0 9 6 0 7 4 0 0 1 2 2 1 2 0 2 0 2 2

E5 B/D# A/C# E5 E A/E E

Stead-y now, head-in' where we de-cide on. And I

P.M. -----| P.M. --| P.M. P.M. --| *f* w/ dist.

0 0 0 0 9 7 0 0 9 6 0 7 4 0 0 1 2 2 1 2 0 2

Pre-Chorus

G D5 A Cadd9 D

know that there's some-thin' that's just out of sight. And I feel like we're try-in' to

let ring -----| let ring -----| let ring -----| let ring -----|

0 0 0 0 2 3 2 2 2 0 0 2 0 2 3 2 0 2 3 3

End half-time feel

do some-thing right. Come on, make it if we hold on tight, — hold on tight. — We're

Chorus

read - y. Yeah! _____ (Oh, yeah!) _____

P.M. -----| P.M. -----| P.M. P.M. P.M. -----|

7/7 9/9 7/7 7/7 6/7 7/7

E5 B5/E A5/E E A5/E E B5/E A5/E

We're read - y! Yeah, _ yeah. _ We're

P.M. ----- P.M. P.M. P.M. --- P.M. ----- P.M. P.M.

9 9 9 7 6 7 9 7 7

E A5/E E5 B5/E A5/E B5/E E5 A5/E

read - y! Oo. We're read - y.

P.M. --- P.M. --- P.M. P.M. P.M. ---

7 6 7 9 7 9 6 7

0 0 0 0 0 0 0 0

E5 B5/E A5/E E5 A5/E E5 B5/E

(Yeah.) We're read - y, yeah, yeah. We're

P.M. --- P.M. P.M. P.M. --- P.M. --- P.M. P.M.

9 7 7 6 7 9 9 9

0 0 0 0 0 0 0 0

E5 A5/E E5 B5/E A5/E E5 A5/E E5 B5/E

read - y, yeah, yeah, yeah. One! Two! Three! Four! Come

(We're read - y!)

P.M. --- P.M. --- P.M. P.M. P.M. --- P.M. ---

7 9 7 7 7 14 16

0 0 0 0 0 0 0 19 12

Guitar Solo
Half-time feel
C#5/G#

B5 C#5 A5 Asus2 A5 B5 A5/B B5

on! —

1/2 1/2

16 16 (16) 14 16 17 16 14 16 17 14 16 17 16 17 16 16 18

G#5 F#5/G# B5 C#5 B5/C# F#5 E5/F#

8va

F#5 E5 B5

End half-time feel

We can

8va

Asus2

find a way.

let ring

Interlude

E5 B/D# A/C# E5 E A/E E A5 A5/B

We're

P.M. --- P.M. --- P.M. P.M. --- let ring --- let ring ---

Outro

E5 B/D# A/C# E5 E A/E E Gadd9 Asus2

read - y now. _ Oo, _ we're read - y now. _ We're

P.M. -----| P.M. --| P.M. P.M. --| let ring -----| let ring -----|

0 0 0 0 9 7 0 0 9 6 0 4 0 0 1 2 2 1 0 2 0 2 2 3

End half-time feel Free time

E B/D# rit. E5 Aadd9/E

read - y now. _ Oo. _

P.M. -----| P.M. --| rit. P.M. --| let ring -----|

0 0 0 0 9 7 0 0 9 6 0 0 7 4 0 0 0 0 0 0 6 0 6 7 6 7 6 7

let ring -----|

7 0 6 0 7 6 7 0 6 7 6 7 6 7 6 7 0 0 6 7 6 6

Begin fade

Fade out

let ring -----|

0 0 0 0 0 0 0 0 0 0 6 7 4 7 0 4 7

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